MINUTES OF MEETING OF COMMISSION OF FINE ARTS
HELD IN WASHINGTON, D.C., DECEMBER 6, 1928.

The fifth meeting of the Commission of Fine Arts, during the fiscal year 1929, was held in its office in the Interior Department Building, on Thursday, December 6, 1928.

The following members were present:

Mr. Moore, Chairman,
Mr. Taft,
Mr. Garfield,
Mr. Morris,
Mr. Vitale,
Mr. Winter,
Mr. Cross,
also Mr. H. P. Caemmerer, Secretary

and Executive Officer. There was also present Mr. Wm. Mitchell Kendall, representing the Architects, McKim, Mead and White, of the Arlington Memorial Bridge.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETINGS: The Minutes of the Meeting held September 27, 1928, were approved. The Minutes of the Meeting held November 8, 1928, were approved with the correction on page 12 so as to state that Mr. Delano was recently elected President of the New York Chapter of the American Institute of Architects, instead of the Architectural League of New York.

2. CUBAN URN: The Office of Public Buildings and Public Parks requested the advice of the Commission as to the exact location in the Rose Garden, Potomac Park, selected for the Urn, given by the Republic of Cuba to President Coolidge on his recent visit there. It was stated that the Urn (which is about 7 feet high, of marble) had reached Washington.

Mr. Moore said that representatives of the Cuban Embassy had called at the Office of the Commission in regard to the matter, and that, subject to the approval of the Commission of Fine Arts, he had selected a spot in the

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Rose Garden, near the "Speedway" and half-way between the east and west ends of the garden. Mr. Vitale noted on the map the point where the Urn should be erected, which was agreed to by the Commission. (Exhibit A).

Several of the members of the Commission passed the Rose Garden later in the day, and seemed to think that the map of the garden did not agree with the lay-out of the grounds. However, Major Mehaffey reported that the map of the Rose Garden and the site selected agree and is satisfactory.

3. DISTINGUISHED FLYING CROSS: Mr. Moore said he had received a letter from Hon. Hiram Bingham, United States Senate, asking the Commission of Fine Arts to reconsider the question of design for the Distinguished Flying Cross, as follows:

COPY
UNITED STATES SENATE
Washington

November 30, 1928.

"Dear Mr. Moore:

If my memory serves me correctly the first bill I introduced on becoming a member of the Senate was to provide for special medals for aviators. I did not meet with much success until, as a member of the President's Aircraft Board I succeeded in persuading that body to include in their recommendations to the President a proposal for the "distinguished flying cross". Later on as a member of the Senate Military Affairs Committee and as a member of the conference committee on the Army Five Year Program bill I succeeded in getting the legislation written in its present form.

These details I am mentioning merely to show you how interested I am in the Distinguished Flying Cross, because I feel that it is fair to state that I was the father of the idea, and also had more to do with getting the idea into the form of a law than any one else.

The design was made and approved while I was absent on a trip to China. When I first saw it after my return from this trip I was very much disappointed. That disappointment has not decreased as time has gone on. I spoke to several of my friends in the War and Navy Departments about the matter more than a year ago and was assured by them that my wishes would be respected and the design changed so as to render it less heavy and more appropriate for a flying cross. I have just learned, however, that no change has been made in the Cross. Accordingly, I am writing to appeal to you to see whether something cannot be done to improve the original design. I have not seen the modified design which was approved by the War and Navy Departments, but which I understand has not been approved by your Commission. Nevertheless I have been so disappointed with the way in which my original idea was

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worked out that I hope very much you will reopen the question and not consider it as settled.

Sincerely yours,
Hiram Bingham".

Also, a letter was received signed by Assistant Secretary of War F. Trubee Davison, and Assistant Secretary of the Navy Edward P. Warner, asking the Commission of Fine Arts to reconsider the question of making a change in the design of the Distinguished Flying Cross, as follows:

December 4, 1928.

"We have your letter of November 12th, addressed to the Secretary of War and declining to grant approval of the proposed changes in the design of the Distinguished Flying Cross. We hesitate to ask you to reconsider this matter, but it is one in which we naturally feel ourselves deeply concerned. The Distinguished Flying Cross is a decoration unique of it kind. It is our desire that the highest standard be maintained in its award and that it be given only in recognition of performances of really exceptional merit. It is a decoration which aviators wear with great pride, and you will understand that we are peculiarly anxious that its form should be satisfactory not only to trained artistic judgment, but to the less tutored eyes of the associates of those who will win the right to wear the Cross.

A certain degree of dissatisfaction with the original design as it appeared in the Crosses was very widespread. It is our understanding that Senator Bingham, who was more actively concerned than any other member of the Congress with the measure creating the Distinguished Flying Cross, felt it quite strongly. It was felt and manifested by many others. Recognizing the fundamental merit of the design which you had selected, however, we believed that it would be possible to remove the ground for these criticisms, which was that the Cross did not stand out enough from the background, and that the solidity of the background was somewhat excessive, by relatively minor changes. Those changes have now been made and to some of the strongest objectors to the original design it has seemed that a very marked improvement has been wrought in the general appearance as it would be judged by the layman. We very earnestly hope that it will be possible for you to give some weight to that lay opinion and to reconsider your opinion disapproving the proposed modifications."

Mr. Moore said he had replied to Senator Bingham (Exhibit B), informing him that he welecomed the criticism, as the Commission of Fine Arts has for years been trying to bring about an improvement in the production of medals bestowed by the United States Government, particular attention to the subject

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Mr. Moore said he had replied to Senator Bingham (Exhibit D), informing him that he welcomed the criticism, as the Commission of Fine Arts has for years been trying to bring about an improvement in the production of medals bestowed by the United States Government, particular attention to the subject

having been called in the Eighth Report of the Commission, which was published soon after the World War; that one of the biggest drawbacks has been due to the fact that there is a small Division in the Quartermaster General's Office, War Department, which turns out insignia and other devices for the Army, at a cost per year more than what it costs to operate the Commission of Fine Arts; that the Distinguished Flying Cross design had been made by that Division and had been approved under pressure because there was no time to have the medal designed by a first-class medallist, in view of the Lindbergh Celebration about to take place in Washington, in June, 1927, at which time President Coolidge presented the first Distinguished Flying Cross to him.

The Commission expressed their interest in the subject and decided to give it very careful consideration.

4. UNITED STATES FLAG STANDARDIZATION: Mr. Moore read a letter received from Lieut. Commander H. L. Vickery, Bureau of Construction and Repair, Navy Department, reporting the present status of the project of the proposed Flag Standardization (Exhibit C). The matter was brought to the particular attention of Mr. Winter, who was informed generally of the problem. The Commission noted that the letter did not state the particular questions that the Flag Standardization Committee might wish to settle now, although it was thought that they referred to questions such as reducing the number of sizes of flags manufactured, adopting a modular standard of measurement, as has been recommended by the Commission, etc. Further consideration is to be given the matter at the next meeting.

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requested, in behalf of the Secretary of the Navy, that the Commission inspect the bust of Lieut. James Melville Gillis, U.S.N., made by Mrs. H.G.Sparrow, Sculptor, 1661 Crescent Place, N.W., proposed to be presented by the Secretary of the Navy to the Chilean National Observatory.

The matter was referred to Mr. Taft, who inspected the bust during the afternoon, and reported, as follows:

> "I take pleasure in reporting that Mrs. Sparrow's portrait seemed to me well suited to the purpose intended and has my personal approval.
> I made a few suggestions which were well received."

Upon the recommendation of Mr. Taft, the Commission approved the model. (Exhibit D).

6. ARLINGTON MEMORIAL BRIDGE: The Commission, in company with Mr. Kendall, visited the Arlington Memorial Bridge to inspect a full-sized equestrian figure of "Valor" (solar print" by Leo Friedlander, sculptor, which had been set in place at the Lincoln Memorial Plaza by the architects, McKim, Mead and White, at the direction of the Arlington Memorial Bridge Commission. Lieut. Col. U. S. Grant 3d, Executive and Disbursing Officer, and Major J. C. Mehaffey, Assistant, of the Arlington Memorial Bridge Commission, also Mr. J. O. Vegezzi, of Mr. Kendall's office, were also present during the inspection.

The photographic enlargement had been exceptionally well made by the Signal Corps, U.S.A., who reported that---

> "The photographs are the largest ever made by the Signal Corps photographic laboratory at the Army War College. They are 16 feet 8 inches high and approximately 16 feet long. In making them 527 square feet of photographic paper was used, and it required two working days on the part of two men to copy, enlarge and match the various sections."

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about 13 feet high and plinth 9 inches high---width of pedestal about 8' 7"--- making the total height of the group about 30 feet from the roadway of the Memorial Bridge. Mr. Kendall pointed out that it would be well to raise the pedestal to a height so that in perspective it will be on a line with the top of the granite base of the Lincoln Memorial, and this was generally agreed to. It was understood that the figure would be studied in detail so as to give it proper relation to the Lincoln Memorial and as a terminal motive of the Arlington Memorial Bridge.

The Commission were taken in a launch to the center pier of the Memorial Bridge, from which the photographic model was inspected in its relation to the Lincoln Memorial. It was noted that while the sculptural figure would project over the base of the Lincoln Memorial the view of the Memorial was not disturbed thereby. On the whole the Commission were well pleased with the model, and after consideration it was unanimously decided to accept the sculptural group instead of pylons. Mr. Taft said he would have the figure carried out in stone, architecturally treated in mass (that is, solid stone under the horse) and well related in its position at the entrance to the Arlington Memorial Bridge. The figure alongside the rider measured 13 feet high (same height as the figure proposed for the bridge statues). Mr. Kendall said all this would be carefully studied out to get the right proportion of the figure, in its relation to the Arlington Memorial Bridge and to the Lincoln Memorial.

Mr. Kendall suggested four equestrian figures---Valor, Justice, for the entrance to the Arlington Memorial Bridge; and Pegasus, and Peace and the Arts of Peace, for the entrance to the Rock Creek Parkway. This was tentatively agreed to by the Commission.

Mr. Kendall raised the question of sculptors for the figures. The Commission felt that the sculptors heretofore selected for the pylons might well be designated to produce the sculptured figures (but that Mr. Friedlander, the designer of Valor, should be included); at the same time the Commission recognized the advantage of having one or two sculptors produce the four figures to assure unity of design and harmonious treatment in their relation to the Arlington Memorial Bridge and to the Lincoln Memorial. The question of sculptors is to receive further consideration.

A report was made to the Arlington Memorial Bridge Commission. (Exhibit E)

7. TOMB OF THE UNKNOWN SOLDIER: Under date of November 20, 1928, the following letter was received from Hon. Dwight F. Davis, Secretary of War, requesting the advice of the Commission of Fine Arts as to the design selected by the Jury of Award for the Tomb of the Unknown Soldier, a copy of whose report was attached, as follows:

> "The Jury of Award of the competition for the completion of the Tomb of the Unknown Soldier has submitted its report to me, and I take pleasure in enclosing a copy for the consideration of The Commission of Fine Arts.
>
> In accordance with the provisions of the Act of Congress, which authorizes the completion of the Tomb of the Unknown Soldier, it is requested that The Commission of Fine Arts meet and consider the selected design at its earliest convenience. There are two points of consideration upon which I request the advice of the Commission:
>
> (1) The entire suitability of the design for the purpose intended; and
>
> (2) The competency of the architect and sculptor to execute the design which they have submitted.

The model of the design selected by the Jury of Award may be seen at the office of The Quartermaster General, who will arrange all details for its examination by the Commission and will submit confidentially to the Commission the names of the authors of the design."

"Washington, D.C.,November 14,1928.

REPORT OF THE JURY OF AWARD OF THE COMPETITION FOR THE COMPLETION OF THE TOMB OF THE UNKNOWN SOLDIER AT ARLINGTON NATIONAL CEMETERY, ARLINGTON, VA., UNDER THE SUPERVISION OF THE SECRETARY OF WAR.

1. The Jury of Award has received the report of the Professional Advisor, stating that none of the five submissions violated the mandatory requirements of the Program, and has rerified this statement by a careful examination of the five submissions.

2. After a careful study of the Program and communications addressed by the Professional Advisor to the Competitors, the Jury has examined the submissions on two separate meetings.

3. The Jury begs to recommend to the Honorable Secretary of War that submission marked "D" be selected as the winning design.

4. In making this recommendation, the Jury has been governed by the following considerations:

(1) The author of submission marked "D" has more successfully than any other competitor designed his monument in keeping with the scale and character of the Amphitheater, which serves as a background to the Tomb of the Unknown Soldier.

(2) The austerity and restraint of the monument proper is quite fitting, while it does not recall other monuments erected in other countries.

(3) The design of the setting and approaches contemplates the elimination of vehicular traffic close to the Tomb. This traffic is at present one of the most objectionable features. The Jury feels that the curbs between the Tomb and the Amphitheater ought to be entirely eliminated. A broad stone pavement should be provided to connect the Tomb with the Amphitheater.

(4) The design provides a single space for the inscription. This inscription, in the opinion of the Jury, should be as short and forceful as possible.

Respectfully submitted;
Mrs. Wm. D. Rock,
Hanford MacNider,
D. H. Burnham, A.I.A.,
Paul P. Cret, F. A. I. A.,
Charles A. Coolidge, F. A.I.A.,
Chairman.

Competitors identified November 14,1928,
Victor Mindeleff,
Architectural Advisor."

The Commission visited the Office of Major General B. F. Cheatham, The Quartermaster General, United States Army, at the Munitions Building, who had custody of the model, which he kept in a room locked. After bringing the

Washington, D.C., November 14, 1922.

Subject: Report of Jury of Award on Competition for the Memorial to the Men of the United States Soldiers Who Fell in the National Defense Campaign, 1922.

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Chas. Wm. D. Hook,
Edward Bradley,
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had custody of the model, which he kept in a room locked. After bringing the

model before the Commission, General Cheatham said:

"The competition brought out designs from 75 architects and other designers. A committee of five architects passed on the designs and selected five, and these five were made into models and again submitted to the Jury, the five names not being known to the Committee.

The Jury of Award met twice and each time selected this one that is before you as coming more nearly to the requirements of the competition and in its relation to the Amphitheater. The Secretary of War now desires your advice particularly on two points---

(1) The entire suitability of the design for the purpose intended; and

(2) The competency of the architect and sculptor to execute the design which they have submitted.

I think it will be understood that the model will be subject to some revision, but those are details that can be attended to later. It is understood that there must be some approach to the Amphitheater and a landscape treatment, which will be given further study."

The model was of 1 1/2 inch scale, according to which it measured as follows:

Tomb: 6 feet high x 13 feet long, resting on a base (assumed to be in scale with the existing base of the present unfinished tomb of the Unknown Soldier at the Arlington Amphitheater). The entire tomb and base would have a height of about 10 feet.

A flight of steps were shown in the design to lead as an approach to the tomb.

The Commission inspected the model very carefully and from the first were pleased with it. Its relation to the Arlington Memorial Amphitheater was considered and the desirability of bringing the Tomb of the Unknown Soldier in relation to the Arlington Memorial Bridge. It was noted that the model carried out the suggestion made for a low tomb approached by a flight of steps. The question was thereupon raised to bring the Tomb forward, so that it could be seen from the foot of the steps. General Cheatham said it would be better to bring the steps back, as the War Department did not look with favor upon disturbing the Tomb. Mr. Taft said the difficulty could be met by lengthening the steps, and the Commission regarded this a good solution.

Attention was called to certain details in the model, which the Commission thought should be adjusted; for instance, the sarcophagus seemed a little narrow, and the sculptured figures seemed somewhat crowded,--pressed in to fit the panel. The figures (three, in bas relief) were on the front of the tomb and symbolized peace, victory, and the American soldier; space on the back was reserved for a simple inscription. Three panels divided the sides of the tomb; on each of the side panels is a wreath.

The model had been carefully executed and the Commission felt that the work was that of an artist who could be depended upon for a satisfactory result. Mr. Moore thereupon asked if the Commission were ready to hear General Cheatham give the name of the sculptor and the architect, and the members said "yes". Thereupon General Cheatham appeared before the Commission and stated that the designers of the model, "D", before them are:

Thomas Hudson Jones, of New York City, sculptor;
Lorimer Rich, of New York City, architect.

The Commission, on hearing these names, expressed great satisfaction as to the outcome of the competition, as both sculptor and architect are well known in their respective professions. Mr. Jones, it was recalled, modeled the figure for the Arlington Memorial Bridge. Mr. Rich received his training in the Office of McKim, Mead and White, and is now in business for himself.

The secretary then asked General Cheatham how he proposed to carry out the design, since only $50,000 has been authorized by Congress. General Cheatham said that he appeared before the Commission on Appropriations a few days ago and showed the members several of these designs; that they were pleased with them and had asked that General Cheatham advise the Committee just as soon as possible as to the amount of money needed to carry out the design; this General Cheatham said he proposed to do, as it is the desire of the War Department to

carry out the entire design and in the right way. He did not think there would be difficulty in getting the necessary fund for it, but thought the Committee on Appropriations would want to know how much it would cost to complete the tomb, the steps, etc., item by item; with this in view he proposed to have a conference with the designers of the model. General Cheatham asked if the Commission could tell him how much money it would take to carry out the design. The Commission replied that the estimate was one which had best be determined by the sculptor and architect; it would be difficult off-hand to state any reliable figure. Mr. Vitale pointed out some changes which he felt should be made in the landscape plan, which should be included in the estimates. General Cheatham said he would like a report from the Commission of Fine Arts as to the design as soon as possible, whereupon the matter would be taken up with Congress.

The Commission unanimously approved design "D", excepting as to certain changes to be made, to be agreed upon with the sculptor and architect in matters of detail in conference later. (Exhibit F).

In the afternoon the Commission visited the Arlington Memorial Amphitheater in company with General Cheatham, during which the exact setting of the Tomb of the Unknown Soldier was carefully noted. The Tomb in its relation to the Amphitheater and the approach proposed from the Arlington Memorial Bridge was also carefully considered.

8. NEW BUSINESS HIGH SCHOOL: Mr. A. L. Harris, Municipal Architect, submitted a design for the proposed new Business High School, to be located at Upshur Street, between 13th and Allison Streets and Iowa Avenue.

Mr. Harris first called attention to the lay-out proposed, which indicated

that the McFarland Junior High School is on the same plot of ground, and that the running track and stadium had been planned along the south end of the plot, along Upshur Street, extending to the intersection of Iowa Avenue and Upshur Street, where the National Capital Park and Planning Commission had planned a circle. Mr. Harris said he thought this would be a good exit for the stadium; the high school would be built along 13th Street.

Mr. Morris called attention to the fact that the playground space seemed to be divided and suggested a rearrangement of it, moving the building further northwards to Iowa Avenue. Mr. Harris said he would make a further study of this problem and submit a new sketch at the next meeting. Mr. Cross was well pleased with the design of the building, and the other members of the Commission also regarded it favorably.

The Commission approved the design; further study to be given to the layout of the grounds.

The Commission had as their guests at luncheon Major General B. F. Cheatham, Quartermaster General; Lieut. Col. U. S. Grant 3d, Executive Officer, and Mr. Wm. Mitchell Kendall, representing the architects, of the Arlington Memorial Bridge Commission. In the afternoon the Commission visited the Tomb of the Unknown Soldier at Arlington, and inspected progress work at Meridian Hill Park. In the evening the members of the Commission were the guests of Mr. Moore at dinner at the Cosmos Club, and later attended the Reception to the Judiciary at the White House.

COPY

December 6, 1928.

Dear Colonel Grant:

The Commission of Fine Arts approve the location for the Cuban Urn in the Rose Garden, Potomac Park, at the site indicated on the inclosed print.

For the Commission of Fine Arts:

Very respectfully, yours,

Charles Moore,

Chairman.

Lieut. Col. U. S. Grant 3d, Director,
Public Buildings and Public Parks
of the National Capital,
Washington, D.C.

Exhibit A

COPY

December 1, 1928.

Dear Senator Bingham:

Your letter of November 30 is most welcome. You are the first person in authority to express dissatisfaction with the designs for a Government award--a subject with which this Commission has been carrying on an almost hopeless struggle for many years. It is encouraging to learn that you are very much disappointed. Suppose we start there and see if the whole subject can be reopened and an entirely suitable design secured. A copy of the Eighth Report, which contains a chapter on medals and insignia, is enclosed.

This is a subject in which the artists are much concerned. They feel humiliated over the character of the insignia worn as marks of distinction by our Army and Navy. During the World War the free services of some of our best designers were spurned. It is a long story that doesn't need telling here; but we will try to make a start with the Flying Cross, with you to give aid and sympathy.

This Commission has got so far as to have established the principle that, when Congress specified a monument to the Wright Brothers at Kitty Hawk, Congress meant monument and not a reconditioned life-saving station. Here again you are interested, and your cooperation will be appreciated.

Most sincerely yours,

Charles Moore,
Chairman.

Hon. Hiram Bingham,
United States Senate,
Washington, D.C.

Am sending you a copy of a newspaper clipping which is incorrect, but expresses the views as to the design.

C.M.

Exhibit B

Exhibit B

New Congressional Medal of Honor Approved In Place of Inartistic Affair Long in Use

A DESIGN for a new Congressional Medal of Honor has been approved by the National Commission of Fine Arts, and is now before the chief of staff of the army for final indorsement. It is expected this will be given so that the revised design of this highest governmental award for valor may be submitted to Congress in the early days of the forthcoming session.

The new medal was patterned by Paul Wunship of New York. The star hangs from one point and the general form has been made convex, as is the case with the higher honor medals of the leading nations. A head of Columbia, the emblem of liberty, has been used to replace that of Minerva, which is on the present medal, and this has been made to face to the right instead of the left.

A reverse of the medal has for its chief feature a simple American shield. The pendant from which the star emblem and its surrounding laurel wreath leaves hangs contains an eagle with outstretched wings, and through this show, at points, cannons and battleaxes.

Mr. Wunship submitted his design to the War Department in 1919, and it has been under confidential consideration since. It was his contention, in which he is supported by the National Commission of Fine Arts, that the present Congressional Medal of Honor, which is based on the plan of the French Legion of Honor, the star in the insignia taking the place of the cross in the French, was open to serious objections from the point of view of the medalist.

The star hangs from two points instead of one in the present medal and the green oak leaves thereon conflict with the laurel wreath and confuse the general design. Complaint has been further made that the old medal was both inartistic and mechanically weak, and the miniature model of the eagle supporting the star seems to be having its neck pulled by the ring attached to the head.

The commission holds, also, that the present medal resembles but a bit of jewelry, and is thin and lacking in those qualities of form which are the characteristics of the best military medals of other countries.

Present Medal "Disgrace."

In this connection Dr. Charles Moore, chairman of the commission, has said:

"The Congressional Medal of Honor as it exists today is a disgrace to any civilized nation. Artistically there is nothing about it of which its owner may feel proud. The medals of every other nation in the world are all far superior to this particular medal of the United States, and the shame of this becomes more apparent when we realize that the Congressional Medal of Honor is the highest of our government awards. Every official in the government knows this, and every officer of the War Department feels it keenly, but it has not been until recently that we have been able to make any headway in having it changed from a thing of ugliness to a thing of beauty. The owner of the new medal will feel that he has earned something to which he can point with great pride."

Legislation providing for approval of the new medal design is now in the hands of the House committee on coinage, weights and measures, and will be introduced on the opening day of Congress.

N. C. R. 90

In reply, address not the signer of this letter but Bureau of Construction and Repair, Navy Department, Washington, D. C.

Refer to No. JJ5)5)

NAVY DEPARTMENT

BUREAU OF CONSTRUCTION AND REPAIR

WASHINGTON, D. C.

DEC 3 - 1928

Subject: Flag Standardization - Present Status of.

Sir:

At the meeting of the Flag Standardization Committee held on September 16, 1927, the undyed flags of wool, cotton, mercerized cotton and waterproofed cotton bunting which had been flown at the New York Navy Yard were examined by those present and it was decided that further information as to the flying qualities and appearance of flags made of these materials and containing the colors selected by the Fine Arts Commission as being desirable should be obtained by flying 3 sets of flags at locations selected by the War Department and 3 sets on naval vessels. The War and Navy Departments each agreed to furnish the flags for their respective tests.

Upon receipt of the minutes of the above mentioned meeting, this Bureau communicated with the Fleet as to the sizes of ensigns considered most suitable for the proposed test. This information was furnished the Commandant, New York, who was requested to obtain the necessary material and to make the ensigns. The bunting was obtained and the contractor for the dyeing, after some delay, succeeded in having the necessary portions of material dyed to match samples of the desired shades which had been furnished this Bureau by the Bureau of Standards. The Navy Purchasing Officer, New York was, however, unable to place contracts for waterproofing or mercerizing the necessary portions of the cotton bunting, and so reported to the Bureau. The assistance of the Cotton Textile Inst., Inc., was then solicited, and that organization has recently agreed to study the treatment for waterproofing and mercerizing the cotton bunting and to attempt to provide the necessary treatments on the material required for test purposes. It is apparent that this Bureau is at present unable to give the Committee an approximate date as to when a report on this flying test may be obtained. It is understood that similar tests agreed to by the War Department are not as yet underway.

It is the opinion of this Bureau that the investigation now underway will furnish information on only one phase of the problem of flag standardization, in that these tests are intended

Exhibit C

to determine whether there is any material which is fast in the shades of blue and red selected by the Fine Arts Commission which has satisfactory flying and wearing qualities for use by the military departments. It appears to the Bureau that there are a number of other more important phases connected with flag standardization which should be investigated, and in view of the indefinite date at which the results of tests now underway will be available, it would seem that investigation of these other aspects could well be started even though the tests may show that cotton bunting can be fast-dyed in the selected shades and that after a certain treatment will fly and wear as well as wool. There are a number of important practical considerations to be settled before the Committee could adopt the proposed shades for the American flag.

Your attention is called to the fact that the only proposal now under consideration involves a shade of blue which cannot be obtained in a fast dye on wool, and for which a dye for the red in cotton has been used which is not made in this country. It should also be considered that neither of the proposed treatments on the cotton bunting is now a commercial process, and that although the Cotton Textile Institute, Inc., may be able to have treated the material required for the present tests, it does not follow that the several government departments or the country at large are going to be able to obtain with facility the proper material and the correct dyes. The commercial phases of the committee's present proposal have been called to the attention of this Bureau by Mrs. Margaret H. Rorke, managing director of the Textile Color Card Association of the U.S.(Inc.), who considers the matter of great importance to members of her organization representing the cotton, wool, silk and dyeing industries.

Attention is also invited to the fact that the Color Committee of the Federal Specifications Board, the chairmanship of which lies in the Navy Department, is of necessity awaiting the decision of the Flag Standardization Committee, as standard colors of red and blue cannot be adopted by the Color Committee, until the Flag Standardization Committee has acted. Further consideration of the practical application of the changes in the United States ensign by the Flag Standardization Committee at an early date would therefore, it is believed, guard against future delays and disagreements, especially among commercial interests in the adoption of whatever changes it may finally recommend.

Respectfully,

H. P. Caemmerer, Secretary,
Flag Standardization Committee,
Interior Dept. Bldg.,
Washington, D. C.

H.L. Vickery
By direction

Copy to:
Dr. G. K. Burgess,
Chairman, F.S.B.,
Bureau of Standards,
Washington, D.C.

Mr. W. D. Appel,
Bureau of Standards,
Washington, D. C.

Mr. C.M. Schoffstall,
Bureau of Standards,
Washington, D. C.

Capt. Edwin M. Scott, Q.M.C.,
U. S. Army, Munitions Bldg.,
Washington, D. C.

Mrs. Margaret H. Rork,
Textile Color Card Ass'n. of the U.S.(Inc.)
200 Madison Ave., New York, N.Y.

Mr. R. M. Hudson,
Division of Simplified Practice,
Dept. of Commerce, Washington, D. C.

COPY

December 19, 1928.

Sir:

The bust of Lieut. James Melville Gillis made by Mrs. H. G. Sparrow, 1661 Crescent Place, N.W., was inspected at her studio during the meeting of the Commission of Fine Arts on December 6, 1928, by the sculptor member of the Commission, Mr. Lorado Taft. Upon his recommendation the Commission approve the model, subject to a few suggestions made during the inspection.

For the Commission of Fine Arts:

Very respectfully, yours,

Charles Moore,

Chairman.

The Honorable
The Secretary of the Navy,
Washington, D.C.

Exhibit D

Copy

December 12, 1904.

Sir:

The Court of Claims, Grace Darville Willis vs. The U. S., T. Spurrow, 1891 Crescent Place, N.W., was impaneled at her studio during the meeting of the Commission of Fine Arts on December 6, 1904, by the assistant member at the Commission, Mr. Lorado Taft. Upon its recommendation the Commission approves the model, subject to a few suggestions made during the inspection.

For the Commission of Fine Arts:

Very respectfully, yours,

Charles Moore,

Chairman.

The Secretary,

The Department of the Navy,

Washington, D.C.

Exhibit D

COPY

December 12, 1928.

Dear Colonel Grant:

The Commission of Fine Arts, at their meeting on December 6, 1928, inspected the full-sized model (solar print) of an equestrian group, "Valor" by Leo Friedlander, Sculptor, placed at the entrance to the Arlington Memorial Bridge at the Lincoln Memorial Plaza by the architects, McKim, Mead and White, by direction of the Arlington Memorial Bridge Commission. The purpose of this inspection was to determine definitely whether four sculptural figures should be placed at the Lincoln Memorial Plaza instead of pylons as heretofore considered.

The Commission of Fine Arts, after a careful inspection of the model from both the Lincoln Memorial Plaza and from the Arlington Memorial Bridge itself, approve the erection of sculptural groups instead of pylons at the Lincoln Memorial Plaza. This decision was reached with the proviso that such groups be designed by satisfactory sculptors and that the subject and treatment be of the highest character. The question of sculptors and design have been taken under consideration by the Commission.

The Commission recommend that the figures be executed in granite and be given an architectural treatment in mass, satisfactory to the architects and to this Commission.

For the Commission of Fine Arts:

Very respectfully, yours,
Charles Moore,
Chairman.

Lieut. Col. U. S. Grant 3d,
Executive and Disbursing Officer,
Arlington Memorial Bridge Commission.

Exhibit B

Exhibit M

COPY

December 10, 1928.

Dear Mr. Secretary:

As requested in your letter of November 20th, the Commission of Fine Arts, at their meeting on December 6, 1928, considered the design for the Tomb of the Unknown Soldier selected by the Jury of Award constituted to carry out the provisions of the Act of Congress authorizing the completion of the Tomb. You asked the advice of the Commission of Fine Arts upon two points---

(1) The entire suitability of the design for the purpose intended:

The Commission advises you that the design is suitable for the purpose intended in so far as the general style is concerned. There are some matters of detail which can be adjusted readily by a conference between the sculptor and architect and the Commission of Fine Arts.

(2) The competency of the architect and sculptor to execute the design which they have submitted.

The Commission advises you that both the architect and the sculptor are competent to execute the design submitted.

This is the unanimous opinion of the Commission of Fine Arts.

Very respectfully, yours,

Charles Moore,

Chairman.

The Honorable

The Secretary of War.

Exhibit F

COPY

December 10, 1928.

Dear Mr. Secretary:

As requested in your letter of November 20th, the Commission of Fine Arts, at their meeting on December 6, 1928, considered the design for the Tomb of the Unknown Soldier selected by the Jury of Award constituted to carry out the provisions of the Act of Congress authorizing the completion of the Tomb. You asked the advice of the Commission of Fine Arts upon two points---

(1) The entire suitability of the design for the purpose intended:

The Commission advises you that the design is suitable for the purpose intended in so far as the general style is concerned. There are some matters of detail which can be adjusted readily by a conference between the sculptor and architect and the Commission of Fine Arts.

(2) The competency of the architect and sculptor to execute the design which they have submitted.

The Commission advises you that both the architect and the sculptor are competent to execute the design submitted.

This is the unanimous opinion of the Commission of Fine Arts.

Very respectfully, yours,

Charles Moore,

Chairman.

The Honorable

The Secretary of War.

Exhibit F

Unknown Soldier's Tomb to Have This Appearance When Finis

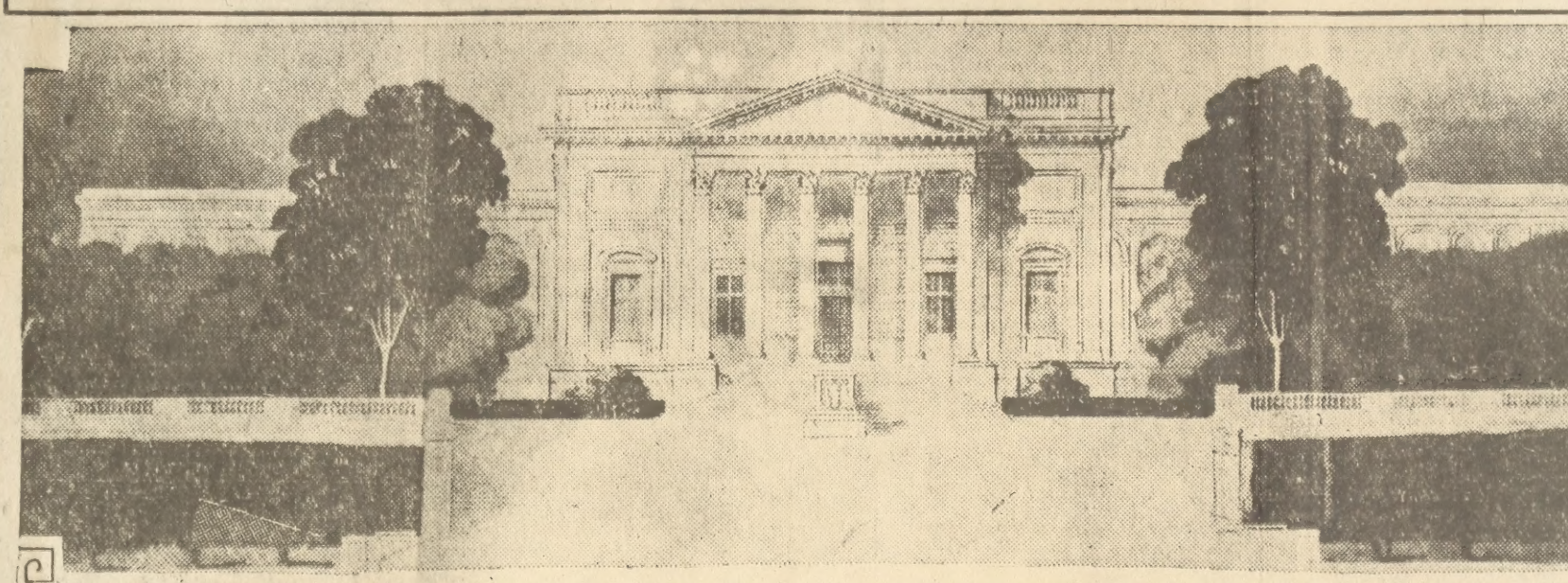

Photo by A. P.

From The World's Bureau

Special Despatch to The World

WASHINGTON, Dec. 11.—Much favorable comment is being heard on the design for completion of the tomb of the Unknown Soldier in Arlington National Cemetery, selected from seventy-three samples submitted to the judges of the competition. A model of the design, placed on display in the office of Secretary of War Davis, is attracting many callers. The winning design and model are the joint work of Thomas Hudson Jones, sculptor, and Lorimer Rich, architect. Mr. Jones, a native of Buffalo, awarded the Prix de Rome, 1919-1922, is now living at No. 144 Bleecker Street, New York City. Mr. Rich's residence is at No. 18 East 41st Street. The special jury of award was composed of the Arlington National Cemetery Commission, the American Battle Monuments Commission and Arts Commission. Con directed that plans for i the approach to the Amp before which the tomb s made on a basis of $50,0 expended for the work. sum only $2,500 has actu appropriated to date.

COPY

December 10, 1928.

Dear Mr. Secretary:

As requested in your letter of November 20th, the Commission of Fine Arts, at their meeting on December 6, 1928, considered the design

[redacted]

Charles Moore,
Chairman.

The Honorable
The Secretary of War.

Exhibit F